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A compilation of Śramaṇa Śatak, Niranjan Śatak, Bhāvanā Śatak, Parśahajay Śatak, and Suniti Śatak written in Sanskrit by Acarya Sri with Hindi translation in verse, Sanskrit ṭīkā, Hindi translation and annotation by Pt. Pannalal Sahityacarya.


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Contains Jaina tattva in question and answer form.
Light on Religion and Philosophy from the early Jaina Inscriptions from Rajasthan (upto 1200 A.D.)

Krishna Gopal Sharma

The early Jaina inscriptions from Rajasthan are in the main donative records meant to highlight the generosity of certain individuals, including both laymen and royal personages. Incidentally, they offer us some glimpses into the political and cultural history of the period. The inscriptions are mostly dated in the Vikrama Era. The Barli fragmentary stone inscription (obtained from a village 36 miles southeast of Ajmer) belonging perhaps to the fourth or fifth century B.C. is the earliest Jaina inscription reported from Rajasthan. In all we have 52 inscriptions in our list, and most of them come from eleventh and twelfth centuries. Our study sheds light essentially on the Rajasthan of eleventh and twelfth centuries. The inscriptions are written mostly in the Nāgari characters and the language used is generally Sanskrit.

Jaina Pantheon

It is interesting to observe that in the Nādol plates of the Rājaputra Kīrtipāla, dated V.E. 1218, the Hindu gods comprising the trinity are called Jinas or Jaina Arhats. The inscription invokes, in the beginning, after the words om svasti, the blessing of the gods Brahmā, Śrīdhara (Viṣṇu), and Śaṅkara (Śiva), ‘who, always free from passion, are famous in the world as Jinas’.

The early passages of the Bijōlia Jaina inscription of Chāhamāna Someśvara, V.E. 1226 makes mention, rather elaborately, of the exploits

1 See Kielhorn, Epigraphia Indica, Vol. IX, pp. 66-70.
2 Cf. line 1 of the record, which reads: om svasti. sriyai bhavamtu yo deva. vra(bra)hma-sridhara-samkarah sada virgavanmo ye jina jagati visrutah. See EI, IX, p. 146.
3 A. K. Vyas, EI Vol. XXVI, pp. 84-102.
of some Jaina pontiffs. Historically these references are not of much value, but they throw some light on Jaina mythology.4

**Jaina Philosophy**

The Bijoli Jaina inscription, V.B. 12265 contains some references to the Jaina tenets. The verse 41 of the inscription reads:

ṣat-khamdāgama-baddha-sauhrda-bharāḥ ṣad-jīva-rakṣēśvarāḥ
ṣad-bhedendriya-vāśyatā-parikarāḥ ṣat-karma-ṛ (kṛ) pā드arāḥ
ṣat-khamd-āvani-kirti-pālan-parāḥ śād-guṇya-cintākārāḥ
ṣad-dṛṣṭi-ambuja-bhāskarāḥ samabhavaḥ ṣad-deśalasyā-āṅgajāḥ

The term ṣat-khamdāgama used in the above verse appears to refer to the Āgamas or religious literature pertaining to the six divisions of the cosmos, called dravyas which are jīva, dharma, adharma, ākāśa, kāla, and pudgala.

ṣad-jīva refers to prthvī, ap, tejas, vāyu, vanaspati and trasa.

The term ṣad-indriya in the above verse appears to include manas also, the sixth sense.

The ṣat-karmas of a Śrāvaka are enumerated in the following couplet of the Umāśwāmi’s Śrāvakācāra : devapujā gurupūṣṭh svādhyāyah samyama-
mastapatih dānām ceti gṛhaṁsthānāṁ ṣaṭkarmāṁ dīne dīne.

The ṣat-khamdās denote the six parts of the earth as postulated by a Digambara Jaina doctrine. Of these six khamdās, one is the Āryakhaṇḍa between the Ganges and the Indus and the rest are Mlechcha-khaṇḍas outside the region.

The conception of ṣad-guṇya is perhaps identical with the sixfold political expedients viz. saṁdhi, vigraha, yāna, āsana, dvedhibhāva and āśraya.

Sad-drsti appears to have been used as a variant of sad-darsana.

The verse 48 of the Bijoli inscription reads:

pañcācāra-pārayanātma-matayah pañcānga-mantra-jvalāh
pañca-jñāna-vicāraṇāsau-caturāh pañcendriyā-rtho-jñayah
śrimat-pañca-guru-pranāma-manasaḥ . . . .

The term pañcācāra denotes the five ācāras which are darśanācāra, jñānācāra, vīryācāra, cāritrācāra, and tapācāra; these are specified in the Nemicandra’s Dravya-saṅgraha, Ch. III, gāthā 52, which runs as follows: damśanaṇānapahāne vīryacārtta-varatavāyaṛe/appam paraṁ ca jujai so āyariyo munī jheo.

The pañcāngamantra appears to refer to mantras classified under five heads, viz., aṭhāna, sthāpana, saṁnidhikaraṇa, pūjana, and viṣarjana, for the worship of the god.

The pañca-jñānas are mentioned in Umāsvāmi’s Tattvārthasūtra, Ch. I, sūtra 9 which runs as follows: mati-śrutā-avadhi-manahparyaya-kevalāni-jñānam.

The pañca-indriyārthas are specified in the sūtra: sparśa-rasagandha-varṇa-śabdāḍastadarthā, Umāsvāmi’s Tattvārthasūtra, Ch. II, sūtra 20.

The pañcagurus are Arhat, Siddha, Ācārya, Upādhyāya and Sarvasādhu as mentioned in the well-known sacred Jaina mantra: नमो अर्हत्तानाम नमो सिद्धानाम नमो अरिर्यानाम नमो उवाजिहायानाम नमो लोक सवसाहानाम.

Jaina Preceptors

The names of ascetics Jambava (?) and Āmraka (?) belonging to the gaccha of Dhaneśvara find mention in the Ghaṭiyālā Jaina inscription of Pratihāra Kakkuka, V. E. 918.7 The verses 22 and 23 of the inscription

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6 Op. cit,
records that Kakkuka built a temple of the god Jina and entrusted it to the community presided over by the ascetics Jambava (?) and Āmraka (?) and the merchant Bhākūṭa (?) in the gaccha of the holy Dhanesvara.

The Bijāpur inscription of Rastrakūṭa Dhavala of Hastikūṇḍi, V.E. 10539 mentions the name of Vāsudeva, who was a Jaina preceptor. Vāsudeva, it is recorded in the inscription, was the preceptor of the Rastrakūṭa prince Vidagdharaja of Hastikūṇḍi whom he imparted spiritual knowledge and induced him to erect a temple dedicated to the god Jina in the town of Hastikūṇḍi. The prince, it is said, had himself weighed against gold, of which two-thirds were allotted to the god and the remainder to the Jaina preceptor, i.e., Vāsudeva. The same inscription, in later verses, speaks of a Sūri named Śāntibhadra who is said to be the pupil of Vāsudeva.

The Byāna stone inscription of the Adhirāja Vijaya, V.E. 110010 mentions the name of Maheśvarasūri. The inscription states that, in the kingdom of the Adhirāja Vijaya (line 5), at the city of Śrīpathā (line 6) there was the Sūri or Jaina teacher Maheśvara (line 4) a leader of the Śvetāmbaras and belonging to the Kāmyaka-gaccha or sect (line 3) who occupied the seat of Viṣṇustūri, i.e., who was the successor, or a successor of Viṣṇustūri. Lines 6 to 11 record that Maheśvarasūri died when the year 1100 was drawing to its close, when the waxing fortnight of the month Bhādrapada was current, and when the second lunar day of the dark fortnight, coupled with the name of the moon, was passing away. Lines 12 to 17 describe how Maheśvarasūri’s fame, like the river Gaṅgā, flowed through the three worlds.

An Ācārya Cārikīrtti of Māthura-saṅgha is mentioned in the Ajmer Museum Image inscription, V.E. 1216.11 The inscription records the obeisance of Viṣṇu, daughter of Rāhila and Sonama, the former of whom was a devotee of Ācārya Cārikīrtti of Māthura-saṅgha.

The name of Jinacandraśūri occurs in the Bijolī inscription of Cāhamāna Somesvara, V. E. 1226.11 The verse 83 of the record states

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that Jinañcandrasūri was the preceptor of Lolāka, the founder of the temple therein.

A Pūrṇabhadrasūri, pupil of Candrasūri, the foremost of the Candragaccha is mentioned in the Jālor stone inscription of Samarasiṃhadeva, V.E. 1239.12 We are told that the inscription was a composition of Pūrṇabhadrasūri.

A Pūrṇadevācārya, pupil of Devācārya, is mentioned in the Jālor stone inscription of Samarasiṃhadeva. V.E 1242.13 The third part of the inscription (which is of a later date) informs us that on the 11th of the bright half of Jyaiṣṭha in the (Vikrama) year 1256, the work of installation was done, according to the behests of the royal family, by Pūrṇadevācārya, pupil of Devācārya in the case of the torana etc., of (the image of) the god Pārvanāṭha and also of the hoisting of the flag on the golden flag-staff on the original spire of the temple.

Jaina Saṅghas, Gaṇas and Gacchas

The ‘holy’ gaccha of Dhanesvara is mentioned in the Ghaṭiyala Jaina inscription of the Pratihāra Kakkuka, V.E. 918.14 The community presided over by the ascetics Jāmbava (?) and Āmraka (?) and the merchant Bhākutā (?), belonged to it. To this community was entrusted the temple of the god Jina by the Pratihāra Kakkuka of Maṇḍor who himself had caused the temple to be built.

The name of Vāgata-saṅgha is mentioned in the Ajmer Museum Image inscription from Kaṭoriā, dated V.E. 1052.15 The inscription records that the said Jaina image was installed by three brothers—Simhaika, Yaśorāja and Noṇṇaiṇa at the instance of Śūrasena of Vāgata-saṅgha.

Vāgata-saṅgha is also mentioned in the Ajmer Museum Mahāvīra image inscription, V.E 1061.16 The inscription mentions the name of Dharmasena of Vāgata-saṅgha.

12 See D. R. Bhandarkar, EI, Vol. XI, pp. 52 54.
13 Ibid., pp. 54-55.
16 Ibid., 1957-58, B 421, p. 59.
A Kāmyaka-gaccha is mentioned in the Byānā stone inscription of the Adhirāja Vijaya, V.E. 1100. The Mahēśvarastri, the Jaina teacher, and a leader of the Śvetāmbaras, at the city of Śrīpathā, belonged to the Kāmyaka-gaccha.

The Kāmyaka-gaccha originated from Kāmā in Bharatpur district and remained confined only to this area.

The Saṃderaka-gaccha finds mention in (i) the Sevādī stone inscription of Kaṭukarāja, V.E. 1172; (ii) the Nāḍol plates of Ālhaṇadeva, V.E. 1218 and (iii) in the Saṃderav stone inscription of Kelhaṇadeva, V.E. 1221. The last inscription mentions a grant made by Ānaladevi, the queen-mother of Kelhaṇadeva, to the god Mahāvīra, who is said to be the 'mūlanāyaka' (the primeval leader) of the Shaṃderaka-gaccha.

Saṃderaka denotes Saṃderāv, 10 miles north-east of Bālī town in the Pālī District. It is one of the many instances in which the Jaina gacchas are called after the names of places in Marwar.

A Māthura-saṅgha is mentioned in the Ajmer Museum image inscription, V.E. 1216 and in an another inscription of V.E. 1231 from the same Museum. Guṇabhādra, the author of the Bijolīa inscription, we are told, also belonged to the Māthura-saṅgha.

The Māthura-saṅgha is a sub-division of the well-known Kāṭha-saṅgha. The Māthura-saṅgha appears to have remained influential in Rajasthan during the eleventh and twelfth centuries.

A Candra-gaccha is mentioned in the Jālor stone inscription of

18 See K. C. Jain, Jainism in Rajasthan, p. 28.
22 Ibid., p. 31.
24 Ibid., 1957-58, B 430, p. 59.
26 See K. C. Jain, Jainism in Rajasthan, pp. 71-72.
Samarasiṃhadeva, V.E. 1239.\textsuperscript{27} Pūrabhadrasūri, pupil of Candrabhūti, we are told, was the foremost of the Candra-gaccha.\textsuperscript{28}

\textit{Jaina Literature}

There is another large Sanskrit inscription from Bījolī dated V.E. 1236, incised on a rock different from the one on which the inscription of Cāhāmaṇa Someśvara, dated V.E. 1226, is engraved. The inscription is a \textit{kathā} in verse, entitled \textit{Uttama-śikhara Purāṇa} which appertains to the Jaina creed. About this inscription, F. Kielhorn\textsuperscript{29} writes thus:

To this inscription Colonel Tod, in his \textit{Annals and Antiquities of Rajasthan}, Vol. II, p. 744 has given the title ‘\textit{Śāṅkha Purāṇa}’ at the same time informing us that it appertains to the Jaina creed; while according to the Progress Report of the Archaeological Survey of Western India for the year ending 30th June, 1905, p. 52, the inscription is a Jaina poem entitled, ‘\textit{Unnata-śikhara Purāṇa}’. Moreover, in the Annual Progress Report of the Archaeological Survey Circle, North-Western Provinces and Oudh, for the year ending 30th June, 1893 p. 21, the same inscription has been called a \textit{prāśasti}, and stated to give ‘a long list of the spiritual heads of the Kharatara-gaccha’. All these statements are more or less incorrect.

The inscription (which consists of forty-two lines of writing, covering a space of about 15\textquoteleft 2\textquoteright long by 4\textquoteright 9\textfrac{1}{2}\textquoteright high) is a ‘\textit{kathā}’ in verse, entitled ‘\textit{Uttama-śikhara purāṇa}’. This poem was composed by Siddhāstṛi, and consists of five ‘sargas’, with a total of 294 verses. It was engraved on the rock in the Vikrama year 1232. The title, everywhere clearly engraved and well-preserved, occurs in the five passages.

This ‘\textit{Uttama-śikhara Purāṇa}’ is sure to exist somewhere or other in manuscript, and I write this note to draw attention to the poem, and to urge scholars in India to search for it in Jaina libraries. To edit the text solely from the inscription would be a very trouble-

\textsuperscript{27} \textit{Op. cit.}

\textsuperscript{28} The inscriptive evidence indicates that Candra-gaccha was influential in and around Sirohi area, approximately from 1125 A. D. to 1435 A. D. See K. C. Jain, \textit{Jainism in Rajasthan}, p. 60.

\textsuperscript{29} \textit{Journal of the Royal Asiatic Society}, 1906, pp. 700-701.
some task, because the writing on the rock in several places has been more or less effaced.\textsuperscript{30}

\textit{The Vidhicaitya Movement}

The Jāṅglū Jaina inscription of V.E. 1176 shows the spread of the \textit{Vidhicaitya} movement, so eagerly sponsored by many Jaina Ācāryas of the period, to such remote regions of Rajputana as the south of Bikaner.\textsuperscript{31} The inscription records the setting up of an image of Śāntinātha in a \textit{Vidhicaitya} at Jāṅgalakūpa, now known as Jāṅgalū, a village twenty-four miles to the south of Bikaner. The Ajayapur Jaina inscription of V.E. 1176\textsuperscript{32} also seems to be 'the outcome of that very widespread movement of the consecration of the \textit{Vidhicaityas}. Ajayapura seems to be merely another name of Jāṅgalakūpa'.\textsuperscript{33}


\textsuperscript{32} Dasharath Sharma, "Another Jaina Inscription of V. E. 1176", \textit{The Jaina Antiquary}, Vol. V. No. 1, June 1939, p. 27.

\textsuperscript{33} Ibid.
Ya-sruti in Prakrit

Satya Ranjan Banerjee

Ya-sruti is a vital phenomenon in Prakrit including in all its dialects, but in Ardhamāgadhī its presence is sharply felt. The very word s'rutī denotes that it is meant for pronunciation and not for writing, and therefore, y'a-sruti would be lighter than the original pronunciation of ya-kāra. This lighter pronunciation is said as laghu-prayatnātara. Though y'a-sruti is one of the vital features of Prakrit, it is not always present in all the Prakrit texts printed so far. The editors of the respective Prakrit texts face enormous difficulties in editing their texts with regard to y'a-sruti. Some manuscripts (= Mss) of the same text have it, and others do not, while in some cases the y'a-sruti is not used at all. Hence the difficulty to solve the problem. The present paper is an humble attempt to review the position of y'a-sruti, so that scholars may get a clue in editing a Prakrit text.

Y'a-sruti has been discussed by the Prakrit grammarians. But as the Prakrit grammarians are divided into two distinct schools, an Eastern and a Western, their treatment on y'a-sruti is also not the same. Hemacandra (1088-1172), a grammarian belonging to the western school, in his Prakrit Grammar (I, 180) has prescribed y'a-sruti after a and ā only, but in his commentary under the same sūtra, he has further added that y'a-sruti is also occasionally noticed after i as well. His text runs thus;

\[ a-vān\text{ī}o \quad y'a-s'ruṭi, \text{I. 180} \]

1 The symbol y is used to indicate y'a-sruti in order to differentiate it from the semi-vowel y.

2 For the divisions and descriptions of the two schools of Prakrit grammarians see S. R. Banerjee, The Eastern School of Prakrit Grammarians, Vidyasagar Pustak Mandir, Calcutta 1977.

3 In my book, The Eastern School of Prakrit Grammarians, I have discussed the problem of y'a-sruti from the point of view of the two schools of Prakrit grammarians (pp. 100-103). Here I have incorporated those ideas freely. But I have not used any inverted commas here to indicate that. Moreover, I have revised some of my earlier ideas, and added something more for understanding the development of y'a-sruti.
ka-ga-ca-jetyādīnā luki sati śeṣaḥ avarṇaḥ avarṇāt paro laghu-pratyaṇata-ra-y’a-kāra śrutiḥ bhavati.

It simply means that when by the rule ka-ga-ca-ja-ta-da-pa-ya-vām prāyo luk (I. 177), the medial single consonants, such as, ka, ga, ca, ja, ta, da, pa, ya and va are dropped leaving behind the accompanying vowel, the remaining a-varṇa, i.e., a or ā, if preceded by a or ā, is pronounced like a lightly articulate y’a (laghu prayatna-tara).

The reason for happening this y’a-śruti phenomenon lies in the fact that it is due to the articulation of sounds “first the teneues were softened into mediae and were then dropped. This means that the plosion was weakened between voiced sounds and finally disappeared.” And because of this, the remaining vowel is pronounced in a lighter form, and to represent that lightly articulate ya, the symbol y’a or y’ā is to be written to distinguish it from the semi-vowel ya. For example,

Skt. nāgara > Pkt. nāra > Pkt. nay’ara,
Skt. kācamani > Pkt. kāmanī > Pkt. kāy’amanī,
Skt. pāṭala > Pkt. pālā > Pkt. pāy’āla,
Skt. dāyālu > Pkt. daālu > Pkt. day’ālu.

It should be noted here that according to Hemacandra, y’a-śruti can be used to all kinds of Prakrit dialects where intervocalic stops are elided.

Hemacandra strictly observes that the y’a-śruti is possible only after a-varṇa. So in his opinion lokasya would be loassa and not loy’assa, devarṇaḥ would be dearo and not dey’aro. But in his vṛtti he maintains the view that it is occasionally seen after i also, e.g., piy’ai < pibati (kvacid bhavati, piy’ai). He has only given the example after i-kāra. Whether y’a-śruti will be observed after any other vowels is not clear from Hemacandra’s vṛtti. Other western Prakrit grammarians, such as, Trivikrama (1236-1300 A.D.), Simharāja (1300-1400 A.D.), Lakṣmīdhara (1475-1525 A.D.) and Appayadikṣita (1553-1626 A.D.) have echoed Hemacandra in this matter. Caṇḍa (III. 35) also admits it in between a and ā.

Coming to the eastern school, we find the picture different.

Vararuci (3rd-5th cent. A.D.) does not recognise it at all, so also his commentator Bhāmaha (II. 2). But the other commentators, such as Vasantarāja and Sadānanda, recognise it. They both quote the same line īṣat-pṛṣṭah pravojyo yaḥ kvacīd lupteṣu kādiṣu (ṭīkā under II. 2) in order to justify some of the usages as kaṇayam for kaṇakam, caṇayā for caṇakāh etc. Kramaṇaśa (12th-13th cent. A.D.) does not formulate any hard and fast rule on this point. In his opinion yā-śruti may optionally come after any vowel and in any dialect (II. 1). We do not know the views of Puruṣottama (12th cent. A.D.) on yā-śruti, because that portion of his Prakrit grammar is not available. Rāmaśarma Tarkavāgīśa (end of 16th cent. A.D.) has not discussed anything on yā-śruti. Mārkaṇḍeya (17th cent. A.D.) also does not make any provision for this, but he simply gives a quotation according to which the non-initial vowel a and i may sometimes be pronounced like yā: anādāv adītāu varṇāu paṭhitavāyu yakāravad iti Pāṇīhaśīksā (II. 2). Other grammarians of this school do not say anything on the subject.

From the above it is evident that the grammarians belonging to the eastern school do not practically advocate the rule of Hemacandra, they follow a different method. In their opinion, the rules regarding the substitution of ya for a refer to pronunciation (śruti) and not to writing. It is, therefore, evident from the grammars of the eastern school that the proper way is to write a in all cases irrespective of any vowels and leave the reader to pronounce it in accordance with his speech habit. So according to the eastern school we could write loassa and loy'ass, dearo and dey'aro, but according to the westerners we could write only loassa and dearo.

In modern times while editing a Prakrit text, be it Jain or non-Jain, Hemacandra’s rule for yā-śruti plunges us into the very vortex of controversy. In this respect also two different problems are faced. In some Jaina Mss. we find yā-śruti after a or ā almost strictly following Hemacandra, while in others it is found after all sorts of vowels. The Prakrit passages of Sanskrit drama and some other Prakrit books as edited by different scholars do not show any evidence of yā-śruti. Let

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5 Prakrita-Prakasa ed. by Batuknath Sharma and Baladev Upadhyay with the Sanjivani of Vasantaraja and Subodhini of Sadananda in parts. The Princes of Wales Sarasvati Bhavana Texts No. 19, Government Sanskrit Library, Benaras, 1927.

us discuss the problem as experienced by some eminent scholars in editing their respective texts.

Albrecht Weber while editing the Bhagavati (1865)⁷, a Jaina canonical work, has come across the problem of yā-śruti occurring in the fragmentary Ms. of the Bhagavati, and after much deliberation he considers it to be one of the exclusive characteristics of Jaina Prakrit, and by that he, perhaps, meant Ardhamāgadhī. But even in the Ardhamāgadhī texts the use of yā-śruti is not uniform. Hermann Jacobi in editing the Kalpasūtra (1879)⁸ and the Ācārāṅga-sūtra (1883)⁹ has noticed it. In his opinion in the use of yā-śruti Jaina Mss. follow no uniform practice. In the Mss. of the Kalpasūtra and of the Ācārāṅga used by him, he has noticed erratic practice in Mss matter. But at the end he concludes by saying, “From an etymological point of view, it is more self-consistent that yā-śruti should be written after all vowels, because it is the remnants of lost consonant.”¹⁰ Practically speaking, Jacobi has echoed the views of Kramadīśvara who indirectly prescribes yā-śruti after all vowels whenever the intervocalic stops are elided. Incidentally it can be mentioned here that L. Alsdorf, while editing the Kumārapāla-pratibodha,¹¹ thinks that yā-śruti is a characteristic feature of Jaina Mss. alone. In fact, it was Richard Pischel who was not always uniform with regard to the problem of yā-śruti in several of his treatises. In his edition of Śakuntalā (1879)¹² Pischel has not used any yā-śruti in the Prakrit passages, even in those places where, according to Hemacandra (I. 180), yā-śruti is expected. He has not corrected the Mss. as he has done in the case of Deśināmamālā by following the dictum of Hemacandra, e.g., pamaṅgō instead of pamaṅyāō for pramadāḥ. In the description of the Mss. consulted by him, he has not even noticed any controversy regarding yā-śruti. With regard to Prakrit passages he has said, “I have given special attention to the Prakrit passages, and I trust this edition will contribute to a better knowledge of scenic Prakrit than it has been possible to acquire.”¹³ His edition shows that Pischel is not keen to change the intervocalic a into y’a, if it is not corroborated by any Mss., whereas in the case of Deśināmamālā

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⁷ Ueber ein Fragment der Bhagavati, aus dem Abhandlungen der Koegn Akademie der Wissenschaft zu Berlin, 1865, p. 397f.
¹¹ Der Kumarapala-pratibodha, Hamburg, 1929, p. 52, § 2.
¹³ p. xi of the 2nd ed of Pischel’s Sakuntala.
his argument was different. In 1880 while editing Deśināmamālā14 Pischel corrected the Mss. and used y’a in places where the Mss. have simple a in the light of Hemacandra’s grammar (I. 180). This fact is recorded by him in his Introduction when he observes, “I have also followed throughout Hemacandra’s own rule on the use of the euphonic y’a (Grammar I. 180). There is no Mss. either of the Siddhāhema candra or of the Deśināmamālā which strictly observes it. They all write y’a, also after other vowels than a, ā especially after i, ī. As Hemacandra makes no exception with regard to the Deśināmamālā I have patiently undertaken the tedious task of correcting the many hundreds of instances in which the rule has been infringed by the Mss. I have not, however, made even the slightest correction without giving the reading of the Mss. in the critical notes.”15 The second edition of Pischel’s Deśināmamālā was revised by P. V. Ramanujaswami and was published in 1938 by the Bhandarkar Oriental Research Institute, Poona. In his second edition Ramanujaswami has consulted some more seven Mss. His remarks on y’a-śruti is interesting and worth quoting here:

“The text of the Deśināmamālā may be considered to have been settled with considerable purity. I have, therefore, allowed the text to remain as it stood in the first edition. In few places, however, a euphonic y a has been substituted for a to make the text consistent throughout, although personally, I hold a quite different view of the matter. Hemacandra in his grammar (I. 180) calls it y’a-śruti and allows it after ī also. Mārkaṇḍeya in his Grammar (II. 2) requires it after all vowels and remarks that it is a rule of Pāṭhaśikṣā. It is, therefore, clear that the rules regarding the substitution of y’a for a refer to pronunciation and not to writing. There are certain rules, though a few, which refer to pronunciation of letters. Such, for instance, are Prākṛta-prakāśa, XI.5 and Prākṛta-sarvasva IX.27. The rule relating to y’a-śruti is one of this kind. From the rules of Hemacandra and Mārkaṇḍeya, as well as from the practice of Jaina Mss. it will be seen that y’a is heard not only after a or ā but also after other vowels and Mārkaṇḍeya says that ī is similarly to be pronounced as y’ī. The proper way, therefore, is to write a in all cases and leave the reader to pronounce it according to his practice. A similar practice occurs with regard to the vowels e and o. It is admitted on all hands that the Prakrits possess

15 Ibid., p. 30.
these vowels in the short and long forms. They are to be pronounced short when followed by a conjunct consonant. Both the long and short vowels are represented by the same character and the short vowels are only heard in pronunciation. In the same way, the vowel remaining after the elision of the consonants is always to be written as a but it has to be pronounced as y’a when preceded by a or i short or long. In the text of the Deśināmamālā Prof. Pischel has taken the trouble of correcting every a into y’a, when it is preceded by a or ā. I have allowed them to stand as they are rather than take the trouble of rechanging every such y’a into a, and changed a few others which have been left due to oversight in the first edition, although, as I have explained above it is not necessary to do so. I have done so for the sake of uniformity.”

Ramaswami’s view seems to be quite logical and can go on a par with that of the eastern school of Prakrit grammarians. In the case of Pischel what happens is this that in the meantime his edition of Hemacandra’s Prakrit Grammar came out in two volumes (Vol. I, 1877, Vol. II, 1880). In the notes of his Vol. II (1880) under the sūtra I. 180 he remarks that y’a-śruti cannot be restricted to the Jaina Prakrit alone, but later on in his Grammatik der Prakrit Sprachen (1900) Pischel is more explicit than his notes under I. 180 in accepting y’a-śruti as a feature of Jaina Prakrit and sums up the whole discussion in the following manner.

“In the place of the consonants that have dropped off a weakly articulated ya (laghu-prayatnatara y’a-kāra) is uttered, that is indicated in his Grammar by y’a (§ 45, C. 3.15 ; Hc I, 180 ; Kī 3.2.). Except in Mss written by Jainas this y’a is not indicated. Hc. I. 180 teaches that it comes in between a and ā only, but he attests also piy’āi = pibati and I. 15 sariy’ā = Pali saritā = sarit. MK fol. 14 refers to a quotation, according to which y’a-śruti occurs when one of the vowels is either an a or an i sound: anādāv aditau varṇau paṭhitavyau yakāravad iti Pāṭhas’ıkṣā. In Kakkuka Inscription y’a is generally written only between a sounds as I say’ālāna, 9 pay’ā, 10 nāy’a, manay’am pi (sic) 11 say’alam pi (sic) ; on the otherhand it is mostly wanting after an i sound. But the inscription is not uniform. Besides niy’ā (9) stands nia (12), in 14 there is iy’a and in 13 ney’a naiva also. The oldest Mss write y’a

16 Ibid., p. 2.
after all vowels before a, a in AMg, JM, JS and for these dialects y’a is a characteristic. Therefore, indiy’a = indriya, hīy’ā = hrdaya, giy’a = gita, dihiy’ā = dūhikā, ruy’a = ruta, dūy’ā = dūta, tey’a = tejas, loy’a = loka are rightly written. One says, however, only eti = eti, loe = loke, dūo = dūtah. Numerous examples are found in the preceding and following paragraphs. The Jainas erroneously carry this and other modes of writing from AMg, JM, JS over to other dialects too (§ 11.15)."

The picture of y’a-śruti is different in non-Jaina Prakrit texts. For example, A. L. Che’zy in his edition of Sācountalā of Cālidāsa (Paris, 1830) has not used any y’a-śruti, probably he has not found them in the Mss. It may seem probable that as his edition is called a Bengal recension, his Mss may not have any y’a-śruti. Similarly Monier-Williams also did not use any y’a-śruti in the second edition of his Sācountalā (1876). The opinion of Pischel is already said before. In a similar way, N. B. Godabole in his edition of the Mrĉhakaṭika (1896) has not used any y’a-śruti in the text. He has not indicated them even in the variants given by him in the footnotes. In the dramas of Bhāsa as edited by T. Ganapati Shastri and C. R. Devadhara no y’a-śruti is found. The remaining vowels (udvṛttasvāra) are used after the elision of intervocalic consonants, e.g., kusali so āndo, āma-ppahānāṇi and so on.

The only Prakrit drama in which y’a-śruti poses a problem is the Karpūra-maṇḍari of Rājaśekhara. The two editors, Sten Konow and Manomohan Ghosh, have some difficulties in editing it. Sten Konow has utilised 13 manuscripts for his edition of the Karpūra-maṇḍari: eleven Mss (ABC NOPRSTUW) for the text and two (KJ) for the commentaries. Out of these eleven MSS, he has distinguished two groups: “a South Indian group comprising STU and a Jaina group, to which belong ABCPW.” The others are more or less copied from the Jaina group. Among these MSS, the y’a-śruti is not found in all the Mss except in the Jaina group. In some cases, say N, “a few instances of y’a-śruti (or writing of an intervocalic y in cases of secondary hiatus, as in ma’yana for maana) show influence from Jaina Mss,”16 In the preface he has said, “I leave unmentioned the y’a-śruti in the Jain Mss.”17 In fact, in his edition he has practically avoided y’a-śruti as the Karpūra-maṇḍari is not a Jaina text. A look at the KM will reveal this fact quite clearly. Even in the foot-notes, he has seldom recorded any variants with y’a-śruti. This shows that Sten Konow is, perhaps, tacitly accepting the fact that y’a-śruti is a feature of Jaina texts,

18 Sten Konow, Karpuramanḍari, HOS, 1902 p. xxv.
19 Sten Konow, loc. cit.
and not of others. Manomohan Ghosh, on the other hand, in his edition of *KM*, after discussing a lot, on *y'a-s'ruti*, has concluded, “Hence words occurring with *y'a-s'ruti* in the Mss W can be maintained in their original form in the reconstructed text. But this procedure requiring emendations of many words where *y'a-s'ruti* does not occur (but can be expected), we have not adopted this. It may be hoped that this will not in any way diminish the usefulness of the text.”  

Ghosh has not also used *y'a-s'ruti* in his edition of *KM*. He too has not supplied any variants with *y'a-s'ruti* in the footnotes.

Recently, A. N. Upadhye has talked about *y'a-s'ruti* in several of his edited Prakrit texts. But in all the texts he could not maintain the same view. In 1945 his edition of *Candralekhā* s'attaka was published. In that Prakrit drama no *y'a-s'ruti* is used and he has no remark on it either. In one of his Mss designated Ka lots of scribal lapses are found, of which *y'a-s'ruti* is one. Hence he has not constituted the texts with *y'a-s'ruti*. But in 1949, while editing the *Lilāvatikāhā* (= Pkt. *Lilāvaikāhā*), a Prakrit romance of circa 800 A.D., his argument was different. By that time he considered *y'a-s'ruti* as a vital factor in Prakrit, at least, in his edition of *Lilāvaikāhā*. While constituting the text from several manuscripts, Upadhye has noticed that *y'a-s'ruti* is found in three Mss designated by him as P, J and B. But in P and J, the *y'a-s'ruti* is regularly used “with *a* and Ā irrespective of the preceding vowel”, whereas B “does not introduce it, if the preceding vowel is not *a* or Ā”. As a result he concludes by saying, “so I have retained *y'a-s'ruti* following the best Mss and in those cases where all the three Mss do not give *y'a-s'ruti*, I have noted the readings with P, J, B. The possibility of getting the Mss of the *Lilāvati* in which *y'a-s'ruti* is less frequent is not in any way, ruled out; in fact, though present here and there, *y'a-s'ruti* is not the regular feature in the extracts quoted by Kavi in his article referred to above.”

A. N. Upadhye further says that Prof. L. V. Ramasvami Aiyar, Ernaculam, informs him that a 14th century Malayālam grammar (written in Sanskrit), called *Lilātilakam*, refers to the *y'a-s'ruti* of Prakrits as *yakāracchāyā*.

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However, with regards to y'a-s'rut'i, the opinion of Upadhye\textsuperscript{24} is worth quoting:

"The phenomenon of y'a-s'rut'i is quite natural and justified in the evolution of Indian languages. To begin with, \textit{ya} like pronunciation of certain \textit{udvyṛta} vowels in Prakrit must have been detected by grammarians, but the practice and the degree of thoroughness of writing \textit{y} might have differed from locality to locality and from school to school. Some grammarians appear to hint that some vowels, though written as vowels, are to be pronounced like \textit{y}, possibly to avoid vowel combination. In Jaina Mss of Prakrit works it is regularly used. In non-Jaina works, not preserved in Jaina Mss, it is absent. The Prakrit grammarians, both Jaina and non-Jaina, recognise it. The Jaina authors and writers might have consistently, if not mechanically, used it in their works and in their Mss after any vowel before Hemacandra's time and generally after \textit{a} and \textit{ā} subsequent to Hemacandra. But we cannot say that it was not at all used by non-Jainas, because non-Jaina grammarians have recognised it and some words in modern Indian languages do show y'a-s'ruti. These facts place us in a difficult position. The editor could be failing in his duty, if he sets aside the norm supplied to him by Mss. Like Pischel a grammarian may like to eschew \textit{y} in Maharāṣṭrī, but an editor will have to be faithful to his material on the basis of which he is building the critical texts."

But a few years later the same learned scholar did not use y'a-s'ruti in his edition of \textit{Ānandasundari} (1955). His argument then was a little different than the former. In the Introduction of that drama he says "The y'a-s'ruti is not used, because \textit{P} does not give it; and what is given by \textit{T} is a highly exaggerated practice. Some readings of y'a-s'ruti are, however, noted by way of illustration.\textsuperscript{25} And naturally Upadhye has not used it in his edition of \textit{Ānandasundari}.

The above survey has furnished us four different ideas. First, all the Prakrit grammarians are not unanimous with regard to y'a-s'ruti. The western Prakrit grammarians headed by Hemacandra prescribe y'a-s'ruti mainly after \textit{a} or \textit{ā}, and sometimes after \textit{i} also. Whether y'a-s'ruti will be observed after any other vowels, such as \textit{u}, \textit{ū}, \textit{e}, \textit{o} etc. is not clear from Hemacandra's prescription. But the eastern Prakrit

\textsuperscript{24} Ibid., pp. 11-12.
\textsuperscript{25} Anandasundari ed by A. N. Upadhye, Motilal Banarsidas, Banaras, 1955 p. 11.
grammarians do not maintain such views. In their opinion the vowels should remain as they are after the elision of intervocalic consonants. They have not practically advocated for y’a-s’ruti, but from the statement of Kramadīśvara and Mārkaṇḍeyya we can infer that y’a-s’ruti could be used after all sorts of vowels. As it is a matter of pronunciation, it is better not to show it in writing. Secondly, y’a-s’ruti is predominantly found in the Jaina Mss, be it canonical or non-canonical. But even there no uniformity is maintained. In some Mss it is used uniformly, in others haphazardly. The editors are therefore at a loss to decide which course to adopt. Thirdly, some scholars think that y’a-s’ruti is a chief feature of Jaina Prakrit and therefore, it must be shown in the text, and in that case Hemacandra’s dictum should be followed. Lastly in the Sanskrit dramas and other non-Jaina Prakrit works y’a- s’ruti is not used at all, nor does it pose a problem. In those texts the vowels remain as they are (without any y’a-s’ruti) after the elision of some intervocalic single consonants. The rule of Hemacandra is not followed at all.

It should be noted in this connection that linguistically y’a-s’ruti is a natural and logical phenomenon. Something like this is also noticed by Pāṇini in one of his sūtras. The sūtra says that “v and y are pronounced with a lighter articulation before an aś’ letter, according to the opinion of Śakaṭāyana”\(^{26}\) (cf vyor laghu-prayatnatarah Śakaṭāyanasya VIII. 3.18). Under the sūtra Bhaṭṭojui Dikṣita explains laghu-prayatnata as follows:

\[\text{yasyoccāraṇe jiḥvāgropāgra-madhya-mūlānām śaithilyam jāyate so laghūccāraṇaḥ, i. e.,}\]

“The lighter articulation results from the relaxation of the muscles and the organs employed in speech. The places of pronunciation are palate, etc., the organs are the root, the middle and the tip of the tongue. When the contact of the tongue with the various places is very light the articulation is laghu prayatnatara”\(^{27}\), for example, bho + atra = bhoy’atra, asāv+ādityaḥ = asāv’ādityaḥ. Pāṇini generally admits it after o and au.

From Pāṇini’s aphorism it is also clear that laghu prayatnatara is a matter of pronunciation. “Effort or articulation is a quality of the

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\(^{26}\) S. C. Basu, Siddhanta Kaumudi, reprinted by Motilal Banarsidas, Delhi, p. 85.

\(^{27}\) Ibid., p. 85.
person who utters and which is the cause of the utterance of a letter \( v \) and \( y \) of lighter articulation are substituted for the final \( v \) and \( y \) in \( bhoy, bhagoy, aghoy \) or after an \( a \) or \( ā \). The lighter \( v' \) will replace the heavy \( v \), and so the lighter \( y' \) the heavy \( y \)." \(^28\)

In this connection a great linguistic feature is worthnoting. The heavy and lighter nature of \( y \) and \( v \) in Sanskrit is recorded in the Śiksās \(^29\) and the Prātiṣākhya. \(^30\) The Śiksās, though not of very early origin, have stated the different qualities of \( y \) and \( v \) in Sanskrit. In the Yājñavalkya Śiksā \(^31\) (verses 150-159) it is stated that \( y \) and \( v \) are of 3 kinds: guru (heavy), laghu (light) and laghutara (lighter, very light). In the initial position \( y \) and \( v \) are guru (heavy), medially they are laghu (light) and finally they are laghutara (lighter). \(^32\) The heavy quality of \( y \) and \( v \) is pronounced with great obstruction, whereas the light quality of them is pronounced with less obstruction. But almost no obstruction is made in lighter pronunciation. The Śiksās \(^33\) further say that by doubling the initial \( y \) and \( v \) (i.e., \( yy \) and \( vv \)) the heavy nature is often indicated. This doubling in the initial position is found in the Satapatha-Brāhmaṇa of the Mādhyandina school, perhaps, to indicate the heavy quality. The light quality can be understood when \( y \) and \( v \) either become vocalic or they are elided medially. This nature of elision of \( y \) and \( v \) is recorded by Hemacandra in his Prakrit grammar (I. 177) as a result of which a sort of \( y \)-like (śruti) is heard (I. 180). The lighter (laghutara) quality of \( y \) and \( v \) are generally available in sandhi between diphthongs plus other vowels, aṅgāvagnī etc. This fact is recorded by Pāṇini in his sūtra—vyor-laghu-prayatnatarāḥ Śākaṭāyanasya (VIII 3. 18).

Even in Pali \( y'a-s'ruti \) sporadically appears. This fact is recorded by Geiger in the following:

\(^{28}\) Ibid., p. 85.
\(^{29}\) The Śiksās where this idea is reflected are the Yajñavalkya Śiksā (verses 150-159), Parasari Śiksā (60-63), Laghu Amoghanandini Śiksā (1-5), Padyatmikā Śiksā (12-13), Kesari Śiksā (1-2), Pratijnasutra (II. 1) etc. See also Siddheshwar Varma, Critical Studies in the Phonetic Observations of Indian Grammarians. Chapter VI, pp. 126-132. (1st ed. 1929), reprinted Indian ed by Munshiram Manoharlal, Delhi, 1969. This problem is also discussed by I. Datta, ‘Had Sanskrit a Fricative w?’ Avyāksa, Vol XII, 1989, pp. 75-84; On the Treatment of \( y \) in old Indo-Aryan, Journal of the Asiatic Society, Vol 31, 1989, pp. 61-67.
\(^{30}\) Ryveda Pratisakhya II. 9-11; Taittiriya Pratisakhya X. 19-23; Vajasaneyi Pratisakhya IV, 124-25; Atharvaveda Pratisakhya I. 25, II. 21-24.
\(^{31}\) Varma, Ibid., p. 126.
\(^{32}\) Ibid., p. 126.
\(^{33}\) Laghu Amoghanandini Śiksā, Pratisakhya-pradipa Śiksā, Kesavi Śiksā. See also Varma, Ibid., p. 127.
"The various phenomena of Prakrit are met with sporadically also in Pali... One of these sporadical phenomena is the occasional elision of an intervocalic mute which is replaced by the hiatus-filler $y$ or $v$; *sava* 'parrot' (beside *suka*) = *s'uka*; *khāyita* 'eaten' = *khādita*; *nīya* 'own' (beside *nīja*) = *nīja*; *sāyati* 'tastes' (beside *sādiyati*, *sādita*) = *svādite*.'\(^{34}\)

This *y'a-s'rut* is also noticed in some of New Indo-Aryan languages.\(^{35}\) In numerous *tadbhava* words of NIA, *y'a-s'rut* can be traced. For example, Skt. *s'ākara* > Mg. *s'āara* > Beng. *s'āyara*; Skt. *modaka* > M. *moaa* > Beng *moyā*; *piano* > Beng *piyāno*; Skt. *sitārāma* > Hindi *siyārāma*; Skt. *śṛgāla* > M. *śiāla* > Guj *siyāla*; Skt *pāda* > Marathi *pāya*.

The above survey shows that *y'a-s'rut* is a natural and logical consequence in language, and in Prakrit this is reflected after the elision of some intervocalic single consonants. If that be the case then what should be the position of *y'a-s'rut* in Prakrit.

In general, *y'a-s'rut* can be avoided in writing in Prakrit, instead the remaining vowels (*udvyatta svara*), whatever they might be, can be retained. As it is a matter of pronunciation, let the readers pronounce it the way they like it. This should be the general practice of the editors of Prakrit texts. But in the case of Jaina canonical literature, the *y'a-s'rut* can be retained (if it is found in the Mss), maintaining the dictum of Hemacandra (I. 180). It appears to me that as Hemacandra is a Jaina, he has prescribed it for Jaina literature mainly, though without mentioning it categorically, instead he has made it a general feature of Prakrit. Though it is a natural and logical result of Prakrit, its indication in writing can be avoided for the sake of uniformity in Prakrit texts. And that is the case with the non-Jaina Prakrit texts like *Gāthā Saptas'attī*, *Setubandha*, *Gauḍavaha*, *Usāniruddha*, *Karpūramaṇjarī*, *Ānandasundarı*, and so on, where no *y'a-s'rut* is noticed, not even in their Mss. In the case of *Des'ināmāmālā*, it was Pischel who corrected the Mss for the sake of *y'a-s'rut*.

\(^{34}\) *Pali Literature and Language* tr by Batakrisna Ghosh, University of Calcutta. Calcutta, 1943, pp. 81-82, § 36.

Pischel must have thought that Hemacandra might have used *yā-s’ruti* in his book, and so it should be restored, despite the fact that Mss do not always preserve them. So is also the case with Hemacandra’s *Kumārapālā-carita*; otherwise in non-Jaina Prakrit texts, no *yā-s’ruti* is found. In the Prakrit passages of the Sanskrit dramas *yā-s’ruti* does not occur at all, and hence there is no need of using it. Though logically it is possible, it is better to avoid it at least in the non-canonical texts. I believe in this way we can avoid lots of controversy about *yā-s’ruti*. 
The Relevance of Nompies in Karnataka Jainism

Vasantha Kumari

The prominent role of religion in shaping the life of mankind has always been upheld for, religion is considered as a means to attain peace and tranquility. The worship of the divinities, the observance of rituals, the visit to the temples—basically form the inherent human instincts and this has much to do with the ways and life of the community. Thus, devotion and worship form the integral structure of religion.

Jainism does not believe in the God as creator. Hence the non-creator omniscient Jina does not favour his followers with divine grace. But essentially the Jainas have lived as a devotional creed and they have been worshipping the images of Tīrthaṅkaras and other lesser gods and goddesses like Yakṣas, Yakṣis, Kṣetrapālas etc and their favours are sought.

The term ‘nompy’ and ‘vrata’ are synonymous¹ but the term nompy is commonly used by the Jainas of Karnataka. It refers to the ritualistic and ceremonial religious observances.

The different forms of nompies performed by the affluent's of the Jaina community of Karnataka are found in a number of lithical² and literary records.³ It is imperative that, the nompies formed a significant socio-religious activity of Karnataka Jainism during the 12th Century A.D.⁴ and its unbroken tradition is maintained even to this day. Consequently this religious activity has always been upheld as a virtue.

¹ Hampa Nagarajaiah, Nompiya Kathegalu, (Nom. Ka-HPN).
² EC, Vol. II.
³ Ranna, Ajitanatha Purana.
⁴ Descriptive Lists of Stone/Copper Plate Inscriptions, 1940-41 and 1942-43, K.R.I., Dharwar, 1961.
The origin and development of the ritualistic performance of nompies may be assigned to the pre-Camuṇḍarāya period, the doyen of Karnataka Jainism. More emphasis seems to have been given to this observance after the installation of the free standing monolithic colossal image of Bāhubali at Śravanaḥelagolā in Karnataka and the mahābhiṣeka ceremony which was observed subsequently. This event also resulted in the stimulation of the sectarian feelings of the Jaina community of Karnataka. The aristocratic class and the commoners alike, were actively involved in socio-religious meritorious activities like building niṣidhis in honour of Jaina monks who died of sallékhanā, engraving footprints of prominent Jaina Ācāryas, building temples, donating money, making land grants for feeding the ascetics, worshipp ing the deities, maintaining bastis, etc.

Jainism in Karnataka made its speedy ascendency till 12th Century A.D. The decline thereafter may be attributed to many zealous Hindu religious activists like Rāmanujacārya, the advocate of Śrī Vaiṣṇava cult, and Bāsavesvara (1105-1167), a minister of Bijjala, a Jaina king of the Kalacūrī dynasty. The Vīraśaiva movement attained wide popularity on account of the missionary activities of Channaśārava and Ekanāta Rāmāyya and others. They popularised the philosophy of bhakti as a means to realise the spiritual and materialistic objectives. Simultaneously they advocated the miraculous and blessing abilities of their respective religious gods, goddesses and their saints, etc.

Giving credence to these factors the Jaina Ācāryas also conceded to the required change and encouraged the affluent laymen to adhere to the ritualistic observance of nompies. The worship of the lesser blessing divinities like Yakṣa and Yakṣi also became widely popular thereafter. They shrewdly encouraged these developments so that it would maintain the parity with the popular bhakti movement. As a matter of fact, devotion, worship and invocation were emphasised in the religious observances. Innumerable fables, upholding the religious merits of

5 EC, Vol. II.
6 Ibid.
7 Kalghatagi (ed), Jainism—A Study.
8 Saletore, Medieval Karnataka.
9 E. P. Rice, Kanarese Literature.
10 Ibid.
nompies were narrated\textsuperscript{11} to the householders, generally by the Æcåryas in order to evoke the faith in the doctrine of Vardhamåna Mahàvåra.

The nompies were usually performed in the regional temples but the prevalent belief was that it was meritorious to perform the worship at places of pilgrimage, particularly during some auspicious months of the year when the temples were accessible to a large number of pilgrims. These auspicious months were mostly Åśådåhå, Åsråvåña, Bhådårapåda and Åsvåña. These months are considered auspicious because they are associated with the ascetic observance of cåтурmåśå. During this period, the ascetics restrict their movements and conduct themselves to religious discourses, svådhåya, writing, meditation, etc.\textsuperscript{12}

Åśåñhikå påjå was one of the popular nompies which was observed by the Jainas of Karnåtaka. Reference to this nompy has been made in Rañña’s text Ajitanåtha Puråna whereupon he stresses the need to perform Åśåñhikå vråta by all the Jainå Śråvakås.

\begin{quote}
\textit{sakåla śråvaka janangal målå pujåyyakkum}\textsuperscript{13}
\end{quote}

Initially this nompy was observed for eight days. During this period, upåvåså (fasting) was also observed. The observers of this nompy were called Åśåtopåvåśis.\textsuperscript{14} An inscription at Åsråvåbelgolå also refers to Pattåni Guruvadigal. This inscription is in the Tamil character and hence it is also presumed that the monks were from Tamil Nadå, ‘Pattåni’ in Tamil means ‘fasting’. This proves that there is a semblance between the term ‘Pattåni’ and the term ‘Åśåtopåvåśi’ of the Kannåda region. This shows that fasting (during the Åśåñhikå påjå) was observed both by the ascetics and the laymen during auspicious days.\textsuperscript{15}

Nandåsåra nompy was generally performed by the Jainå aristocracy initially and later even the common house-holders observed this nompy in a simple form. On the eve of the uådyåpana or final con-

\textsuperscript{11} Nom. Ka-HPN.
\textsuperscript{12} Ibid.
\textsuperscript{13} Ibid.
\textsuperscript{14} Ibid.
\textsuperscript{15} P. B. Desai, Jainism in South India.
clusion of the *nompy*, the construction of temples for 24 Tīrthaṅkaras was followed by the celebration of pañcakalyāṇaka rites and granting of lands to the newly built temples.\(^{16}\) They also donated metal images of Jina, gongs, lamps and other utensils which were necessary for conducting regular worship in the temples. The Nandiśvaras, which form a unique representation in metal were also gifted to the temples. According to the Jaina canon, a full fledged Nandiśvara should contain the 1014 figures of Tīrthaṅkaras on each of the faces with Siddha at the top.\(^{17}\) Many such representations are seen in the Jaina temples of Karnataka. One such unique representation is found at Śaṅkha basti\(^{18}\) in Laksmeśvara and another at Bandarada basti, Śravaṇa-belgolā.\(^{19}\)

Some of the *nompies* which were commonly performed in order to achieve specific objectives are as follows:

*Karma-nirjarā nompy*—the performance of this *nompy* is believed to free a person from the effects of his bad deeds in the previous births.\(^{20}\)

*Karmaharāstaniya nompy*—the aspirants in general, desired to seek birth in Indraloka.\(^{21}\) In the connecting narrative story of this *nompy* even women during pregnancy after pasturries and a barren wife are also listed among those who performed this *nompy* to seek fortune.

*Kalpa-kunjada nompy*—wherein the aspirants desired to seek heavenly life. The lamps in the temple were lighted in the evening, continuously for four months by the celebrators of this *nompy*.\(^{22}\)

*Kīlavu nompy*—a reference to this *nompy* is also found in an inscription which belongs to the period of Cālukya Tribhuvanamalla Someśvara IV. It is stated that, the gift of land and money was

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16 *Nom. Ka–HPN.*
19 *Homage to Sravana Belgola* (Marg Publications).
21 *A Descriptive Catalogue of the Kannada Manuscripts*, Madras, Vol. III.
received as *dakṣineya dāna* by one Narasiṃha Paṭṭa Vardhana from Malāla Mahādevi, when she performed the *Kilvagu nömey.* It is also mentioned in another inscription dated 1176 A.D. that Malāl Mahādevī was the daughter of Vikramāditya VI and a wife of Kadamba chief of Goa, Jayakesi II.24

*Kaivalya-sukhāṣṭami nömey*—was performed to obtain wealth, children, etc.25

*Migeyarala nömey*26 and *Nirgatisayada nömey* were performed to overcome poverty.27

*Navanidhi-bandārada nömey*—wherein the aspirants hoped for peaceful and prosperous life.28

*Nāgara-paṅcamī nömey*—deals with the worship of snakes according to the Jaina custom. This worship includes certain rites in the temples like conducting the *abhiseka* and *aṣṭavidhārcane.* Here it may be noted that the Non-Jaina practice of worshipping ant-hills was condemned by the Jainas.29

*Nitya-sukhada nömey* was performed to obtain fame, popularity and prosperity.30

*Jivadayāṣṭami nömey* emphasised the faith in the doctrine of *ahimsā*, in philosophy and in practice. Retributions are also illustrated for violating non-violence, wherein the aspirants desired for heavenly life.31

*Siddhara nömey*—the observer of this *nömey* aspired for long life and prosperity.

24 Ibid.
25 Nom. Ka–BSK.
26 *A Descriptive Catalogue of the Kannada Manuscripts*, Madras, Vol. III.
27 Nom. Ka–BSK.
28 Ibid.
29 Nom. Ka–HPN.
30 Nom. Ka–BSK.
31 Ibid.
Sapta-jyotiya nompy was observed to seek peace and tranquility.\textsuperscript{32}

Saubhāgyada nompy—In a copper plate inscription of early 16th Century A.D., found at Moodubidri, in South Kanara District, it is stated that this nompy was performed by one Bhiravendra, the king of Karkala. He celebrated this nompy under the guidance of Lalita Kīrti Ācārya of the newly established Karkala Mutt. More than 10,000 people of his administrative jurisdiction are stated to have taken part in this celebration. The ruler’s motive in performing this nompy indeed was to proclaim the religious significance and to seek peace, prosperity and heavenly life.\textsuperscript{33}

Sapta-paramastānada nompy\textsuperscript{34} and Puṣpāṇjali nompy were performed by the aspirants in order to lead a happy married life and to get male issues.\textsuperscript{35}

Upasargada nompy was celebrated to accomplish ratnatraya that is to achieve right faith, right knowledge and right conduct. An Epigraphical reference to ratnatraya\textsuperscript{36} nompy is found in an epitaph of 15th Century A.D. at Śravaṇabelgola, where it is stated that the concluding rites of ratnatraya nompy was celebrated at the feet of Lord Gommaṭeśvāra at Śravaṇabelgola by the Śrāvakas of Bidi. It is also mentioned that, they went on a pilgrimage to Śravaṇabelgola to perform the concluding rites of Ratnatraya nompy.\textsuperscript{37}

Candana-sastiya nompy was performed to get rid of all sorts of diseases specially leprosy. An inscription of the 12th Century A.D. found at Akkigunda, Dharwad District refers to this nompy. On the eve of the uḍyāpana ceremony, the Bhavyas of Harati presented the image of Cauviṣa Tīrthaṅkaras.\textsuperscript{38}

Āyigahīya nompy was performed by the forsaken wives to revive their happy family life.\textsuperscript{39}

\textsuperscript{32} Nom. Ka–HPN.
\textsuperscript{33} V. Lokanatha Shastri, Noodabidureya Caritre, 1937.
\textsuperscript{34} Nom. Ka–BSK.
\textsuperscript{35} Ibid.
\textsuperscript{36} Ibid.
\textsuperscript{37} EC, II.
\textsuperscript{38} A Descriptive List of Stone/Copper Plate Inscriptions.
\textsuperscript{39} Nom. Ka–BSK.
An extensive list of *nompies* exist and so far, nearly 200 *nompy* narrative stories have been discovered. An eminent Jaina intellectual giant of Mysore, in Karnataka by name Sri Padma Raja Pundit, is stated to have published, by his own effort, nearly 200 *nompy* stories between the year 1893 to 1930. But unfortunately the copies are seldom accessible to the people. Very recently, in the year 1976 and 1981, many *nompy* stories were collected and published by Dr. Hampa Nagarajaiah and Dr. B. S. Kulakarni respectively. These collections narrate all the periodically observed ceremonies and rituals, along with the norms and practices prevalent among the Jainas. These ritualistic compendium helps us to understand the religious customs which prevailed during the medieval period in Karnataka among the Jainas.

The descriptive offerings and the meaning of each items offered by the performer presents an interesting picture in the *Kaivalya-sukhāstami nompy*. The following offerings were made during the concluding ceremony of this *nompy* and each item so offered is said to bestow a particular fortune to the performer.

<table>
<thead>
<tr>
<th>Kannada name</th>
<th>Botanical name</th>
<th>English name</th>
<th>Fortune</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Uppu</td>
<td>Salt</td>
<td>To keep up the virtue of one’s promises</td>
<td></td>
</tr>
<tr>
<td>2 Akki</td>
<td>Oriza Satvia</td>
<td>Rice</td>
<td>To beget children</td>
</tr>
<tr>
<td>3 Bele</td>
<td>Cicer Ariticum</td>
<td>Dal</td>
<td>To avoid being born in the lower class/caste</td>
</tr>
<tr>
<td>4 Yellu</td>
<td>Sasanum Indicum</td>
<td>Gingelli</td>
<td>To avoid getting a bad name</td>
</tr>
<tr>
<td>5 Godi</td>
<td>Triticum Sativum</td>
<td>Wheat</td>
<td>To become a scholar</td>
</tr>
<tr>
<td>6 Uddu</td>
<td>Phaseolus Radiatus</td>
<td>Black Gram</td>
<td>To give up addiction to Alcoholic drinks</td>
</tr>
<tr>
<td>7 Togari/bele</td>
<td>Cajanus Indicum</td>
<td>Pigeon Pea</td>
<td>To seek good fortune to one’s own daughter</td>
</tr>
</tbody>
</table>

Apart from these, fruits, flowers, ghee, jaggery, hurige, birusege* and other fried items were also offered as gifts. Besides these, clothes were (offered) to the monks and the nuns and ahāradāna to Caturvarṇa Muni Sangha and many such meritorious deeds were performed. This nompy was observed by one Kaṇakamāla, according to the instruction of Devapāla Muni and consequently she was bestowed with wealth and children. After leading a happy family life, she entered the monastic life and died of samādhi maraṇa.41

The nompy celebration also gave rise to the multiplication of rituals, resulting in the widening of the socio-religious activities. Thereupon the Jaina householders were also inspired by the Ācāryas to conduct religious rites more or less at par with the Brahminical religious complexity.43 However, the fundamental Jaina concept of Right faith, Right knowledge and Right belief was upheld and thus the Jaina religious structure was kept intact.

It has also resulted in the amalgamation of many Hindu rites and ceremonies into the Jaina structure. For instance, the Ananta-Catur-daśī vrata is a popularly observed nompy among the Brahminical section of the Hindu society. This is observed on the 14th day of the bright fortnight during the month of Bhādrapada that is August/September. This vrata is celebrated in honour of God Narāyaṇa, reclining on the back of a serpent, symbolising the space and wisdom in a posture of inactivity. This posture is called ‘Ananta Śayana’. The intention of performing of this nompy is to develop immunity to all the sorrows.48

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*Kweets fried in ghee. Rice or wheat flour mixed with jaggery and other incenses like cardamom, clove, etc.
41 Ibid.
42 Ibid.
An observer of this vrata ties cotton band, made up of 14 threads around his right arm, called ‘Ananta Dharma’ symbolising the forces. In contrast to this, the Jainas worship ‘Ananta Tīrthaṅkara.’ The concluding ceremony of this nompṛ was usually performed by the couple. This nompṛ seems to have become widely popular and is prevalent even to this day. There are many epigraphical references to this nompṛ. An inscription belonging to the late 19th Century found at Śravaṇabelgola states that while concluding this nompṛ at Bhaṇḍara basti, Śravānabelgola, the image of fourteen Tīrthaṅkaras, beginning with Vīṣabha and ending with Ananta Tīrthaṅkara were presented by Chittiram Appava Śravaka of Tanja Nagaram. Yet another inscription found at Akkigunda near Sangali states that the image of Cāwīśa Tīrthaṅkara was presented by Padami Goudi, Sugigavdi and other Bhavyas of Harati, disciples of Jayakirti Bhaṭṭīraka Deva of Mula saṅgha, Surasta gana, on the occasion of udyāpana, after performing the religious observance of Ananta nompṛ. Two more inscriptions of Varakodu, dated 1425 and 1431 also deal with the performance of Ananta nompṛ by the Bhavyas of that place.

Śivarātri and Gaurī nompṛs are the religious feasts observed by the Hindus of Karnataka. The Jainised form of observation of these nompṛs may be attributed to the popular Vīraśaiva Movement. The Jainas worshipped Tīrthaṅkara Ādinātha instead of Śiva. On the occasion of this nompṛ, abhiseka is performed four times during the night at regular intervals. Gaurī, Yakṣi of Śreyāmsa Tīrthaṅkara was worshipped by the Jainas. This was in contrast to the popular Hindu conception of Gaurī pūjā, wherein Goddess Gaurī, wife of divine Śiva and her son, Ganeśa are worshipped.

The Jainised form of Nagara-paṅcamī, constituted the worship of Pārśvanātha Tīrthaṅkara along with Yakṣa Dharaṇendra and Yakṣī Padmāvati. On the contrary, the Non-Jainas worshipped the ant-hills and this was ridiculed by the Jainas.

The contemporary socio-religious rivalries and atrocities on the Jaina shrines and monks by a section of conceited Non-Jaina religious group has been picturised in the Vastu-kalyāṇada nompṛ.

44 Nom. Ka–BSK.
45 EC, II.
46 M. A. R. for 1920.
47 Nom. Ka–HPN.
The use of Jaina shrines for prostitution, throwing of dead bodies inside the garbhagudi, ridiculing nudity of the Tīrthaṅkara images and the ascetics; the concept of non creativity, non-creator God Jina and forcing the ascetics to vacate the temple vicinities, etc., has been depicted very effectively.48

The calamities of such severe persecutions were not fictitious. Many historical evidences in support of this unpleasant rivalries have been found. But the Jainas of Karnataka, have proved themselves to be excellent protectors of socio-religious norms of peaceful existence and toleration. The doctrinal depth provided them with enough moral strength to bear such impended humiliation. Obviously, these socio-religious developments caused the rise and growth of communal organisation. But it has to be noted that the Jainas of Karnataka did not develop any antagonistic attitude towards the Non-Jainas. Instead, many nompī stories were written, illustrating retribution for intolerant religious crimes which were considered to be evil. In Vāstu-kalyāṇada nompī49 it is depicted that one Nandīmitra suffered from leprosy on account of his involvement in a heinous crime. In his subsequent birth, he was born as a tiger and was killed by a hunter. He was reborn as pig, dog, buffalo, etc., such narrative stories and supporting stories upheld, not merely the Jaina theory of karma, they also aimed to mould the life pattern of people by inculcating in them the spirit of co-existence, harmony and peaceful life.50

Nompies were observed for consecutive years like 3, 5, 7, 9, 12 and so on. A festival atmosphere of sanctity and splendour marked the beginning and the concluding ceremonies of the nompies. Mangala signs and other decorative rangolis were usually drawn or painted with powdered rice mixed in water. The kalasa, darpana, svastika, etc., are considered as signs of goodluck and therefore they were exhibited to ensure success to an undertaking.51

The gift of metal images of Tīrthaṅkara, Nandīśvara, Pañcaparameśṭis, Yakṣas and Yakṣis were made to the temples during the udyāpana

48 Nom Ka-BSK.
49 Ibid.
50 Pandit Kailash Chandra Shastri, Jainism (Jivaraja Jaina Granthamala, Kannada Grantha-2).
51 Nom, Ka-HPN.
ceremony. Thus, the Jaina iconography swelled into a complex system and idol worship became an integral part of religion and philosophy.\textsuperscript{52}

Various kinds of dishes, food grains, and other important ingredients like jaggery, sugar, betelnuts, betel leaves, milk, ghee, etc., offered to the deities by the observers\textsuperscript{53} of nompies formed a considerable source of income to the Purohits.

Although the ritualistic form of worship was in contrast to bhāvapūjā, it became a natural course of religious celebration. This has also been approved by the Ācāryas like Pujyapāda, Elācārya, Akalaṅka, Mallisena, etc.\textsuperscript{54} Simultaneously, the sanctity of 'mantra śāstra' was also upheld. Various works were written on mantra śāstra. In Mallisena's Bhaūrava Padmāvatī-kalpa Sūtra, the meaning of 'om hrim' is interpreted as 'om' = symbol of divya dhvani of the Tīrthāṅkaras and ru + hu + yi = hrim as symbolic worship of Pāśvanātha Tīrthāṅkara and Yakṣa Dharaṅendra and Yakṣī Padmāvatī.\textsuperscript{55}

Though the wider celebration of nompies can be assigned to the period of 12th Century A.D., the antiquity of nompies has been associated to the period of Vardhamāna Mahāvīra. Various nomy stories depict Śrenika Mahārāja and Celini Devī as the pioneer performers of nompies. According to the Jaina tradition, they are stated to have been the contemporary of Vardhamāna Mahāvīra. They performed the nomy rituals according to the instructions given by Gautama Gaṇadhara.\textsuperscript{56}

The popular narrative nomy stories gained relevance among the Jainas of Karnataka and they form an integral part of the socio-religious activities of the Jaina community even to this day. The nomy performance is considered to be the essence of religious activity, capable of giving worldly happiness, and also ultimate salvation.

\textsuperscript{52} Ibid.
\textsuperscript{53} Ibid.
\textsuperscript{54} Pandit Bhujabali Shastri, Sanskrit Vangmayake Jaina Kavigala Kanike, Moodibidure.
\textsuperscript{55} D. Padmanabha Sharma, Jinasasanadevategala Mattu Deviyara Manyate, Bhuvanahalli, p. 13 and Mohanlal Bhagwan Das Jhavery, Mantra Śastra.
\textsuperscript{56} Nom. Ka–HPN.
Jaina Concept of Memory

Mohan Lal Mehta

Modern psychology regards memory as a specific kind of revival or reproduction of past events. It includes the following factors: retention, reproduction, recognition and localisation. To remember an event, the event must have been experienced before and the experience must have been retained or preserved in the mind in the form of an unconscious trace. This is called retention. But the mere retention of a percept is not memory. It must be reproduced in the shape of an image. Thus, one may retain the multiplication-table in the mind, but he is not said to remember it until the table is actually revived in consciousness in the form of visual or verbal images. This stage is called reproduction. Again, any vague reproduction cannot be regarded as memory proper. The image reproduced must be recognised as the image of a former percept. The image must be known to be the image of the object which was experienced in the past. This state of cognition is called recognition. Further, in memory the percept reproduced is referred to a particular point of time. This stage of memory is called localisation. Thus, retention implies the process of power of preserving the unconscious traces or dispositions of past percepts. Reproduction is the revival of past percepts in the form of images and ideas that pre-supposes the retention of those percepts in the shape of mental traces. Recognition means the cognition of an object knowing it to be old and familiar or as something perceived before. Localisation is the recognition of the object having a temporal and spatial reference to it. In the light of this process, it will be easy to explain the Jaina concept of memory.

Retention follows in the wake of perception. At this stage the determination that took place at the stage of perception is retained. The Nandi-sūtra defines retention as the act of retaining a perceptual judgment for a number of instants, numerable or innumerable.\(^1\) According to the Tattvārtha-bhāṣya, retention is the final determination of the object, retention of the cognition and recognition of the object in the future.\(^8\) Thus, according to the opinion of Umāsvāti, retention

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1 Nandi-sūtra, 35.
2 dharana pratipattiyathāsvam matyavasthanamavadharanam ca—Tattvārtha-bhāṣya, 1, 15.
develops through three stages. Firstly, the nature of the object is finally determined, secondly, the determination of the object is retained, and thirdly, the object is recognised on future occasions. Jinarahadra defines retention as ‘the absence of the lapse of perceptual cognition’.8 At this stage the judgment which has been acquired in perception, becomes so firm that it does not lapse. Like Umaśvāti he also admits three stages of retention. As he says: ‘The absence of lapse of the perceptual judgment of the object, the formation of mental trace, and the recollection of it again in the future constitute retention. All of them follow in the wake of perception.’4 Pujyāpāda defines retention as ‘the condition of the absence of forgetting in the future of what has been cognised in the state of perception’.5 Akalaṅkā defines it as ‘the absence of forgetting the same of what has been cognised by perception’.6 Vidyānanda defines it as ‘the condition of recall’.7 Vādideva gives a different definition. According to him, ‘retention is the consolidation of perception’.8 It is the gradual consolidation and the absence of the lapse of perceptual cognition for some time because of the mindfulness of the cogniser.9 He criticises the view of those who regard retention as the condition of recall in the future. It has been observed by him that retention is nothing but the consolidation of perception for a certain length of time. It is not the condition of recall in the future, since it is a category of perceptual cognition and, hence, cannot last up to the time of recollection. Furthermore, if it were to last up to that time, it would be impossible to cognise anything else during that interval, inasmuch as even the exponents of the said view are not prepared to admit the presence of two conscious activities at the same time. Thus, how can retention be defined as the condition of recall? We recollect our past experience on account of the special capacity of the soul to remember past events. The faculty of retention cannot be regarded as the cause of recollection. Retention, however, can be admitted as a remote cause of recall, and not as the immediate one, since it is not an impossibility to admit so many remote causes of an event.10 According to Hemacandra, ‘retention is the condition of recollection’.11 This condition is nothing but the causal stuff capable of

3 ........aviccui dharana tassa—Visesavasyaka-bhasya, 180.
4 Ibid., 291.
5 avetasya katantare avismaranakaranam dharana—Sarvarthasiddhi, I, 15.
6 nirjnatvarthavismrtirddhara—Tattvartha-varttika, I, 15, 4.
8 sa eva drhitamavasthapanno dharana—Pramana-naya-tattvaloka, II, 10.
9 Syadvada-ratnakara, II, 10.
10 Ibid.
11 smrtiheturdharana—Pramana-mimamsa, I, i, 29.
change into the effect called recall that consists in the recollection of past events. To express the same idea in a different manner, retention is nothing but the latent mental trace left over as legacy by previous experience. It is, thus the continued existence of a particular perceptual judgment for a certain length of time. Hemacandra further remarks that this latent mental trace should be admitted as a species of cognition on the ground that it is a category of comprehension. It should not be supposed that it is different from cognition as such, because if it were not cognitive in character, it could not produce recall which is a category of cognition. One kind of existence is impossible to be transformed into another kind of existence which is opposite in nature. If retention in the form of hidden mental trace were not cognitive in nature, it could not be an attribute of the self, inasmuch as the attributes of a conscious entity cannot be non-conscious in nature.13

Recollection is the cognition that has the stimulus of a latent mental trace for its condition. It refers to its content by a form of the pronoun ‘that’.13 The latent mental trace is nothing but the disposition retained by our past experience. Its emergence to the surface of consciousness constitutes the stimulation of recollection. The emergence of recollection is necessarily conditioned by this sort of stimulation. Unless and until this type of stimulation is present, recollection cannot emerge. But how does the latent mental impression serve as the stimulus for the emergence of recollection? It requires another stimulus. The disposition of past percepts, though it may have continued for a certain length of time, does not operate as the cause of recollection unless it is awakened by another stimulus. The stimulus to excite it is admitted to be two-fold by the Jaina.14 First of all, the person reproducing his past experience must be competent to do so. Now, what is this competency? It is nothing but the destruction-cum-subsidence of the obscuring karmic veils. The second factor is nothing but the external conditions that bring the disposition to maturation. It includes the observation of similar objects and the like. Now, mere observation of similar objects and such other conditions are not enough to arouse recollection, since sometimes it happens that such conditions as the observation of similar objects and the like being present recollection does not arise. All the external conditions may be

12 Commentary on Pramana-mimamsa, I, i, 29.
13 vasanodbodhahetuka tadityakara smrtih—Pramana-mimamsa, I, 2, 3.
14 avaranaksayopasamasadradarsanadisamagrilabdhabpadbodhah tu smrtim janayati —Commentary on Pramana-mimamsa, I, 2, 3.
there to arouse recollection, and yet, recollection does not emerge because of internal incompetency. Unless the mental make-up is efficient enough to recollect what has been experienced in the past, no emergence of recollection is possible. Mere external causes cannot give rise to internal activities. In cooperation with internal states only external conditions can produce certain mental functions. For this very reason the Jaina thinkers admit both internal and external conditions as the cause of recollection. One without the other is incapable of giving rise to it. However, when the requisite conditions such as the destruction-cum-subsidence of the obstructive veils, observation of similar objects, and the like, are at work to bring the latent mental trace to maturation, the disposition produces recollection. The contents of recollection are expressed by a form of the pronoun ‘that’, in as much as it refers to our past percepts. Thus, all the cognitions that point to their contents as that jar, that cloth, that ear-ring, and the like, are the cases of recollection. The line that distinguishes recollection from perception is that perception always refers to its content as existing in the present, whereas recollection always has reference to its content as existed in the past.

Recognition is a synthetic judgement born of perception, i.e., direct sensory observation and recollection. It is represented by such forms of deliverance as ‘that necessarily is it’, ‘it is like that’, ‘this is dissimilar to that’, ‘this is different from that’, and so on. Recognition is a complex mode of cognition. It includes both perception and recollection. Perception is the direct observation of the objects existing before our sense-organs. Recollection is reproduction of the latent mental trace. These two are the conditions of recognition. Thus, recognition is a kind of synthetic judgment. When perception and recollection are combined in a particular form, recognition emerges. As recollection refers to its content by a form of the pronoun ‘that’, recognition delivers its contents in forms like the following ; ‘That necessarily is it’ is one of the forms. It is the judgment of identity. All such judgments as ‘this is necessarily that jar’, ‘this is necessarily that cloth’, ‘this is necessarily that man’ are the cases of this type. When the same object is cognised on different occasions, such judgments occur. ‘This is like that’ is the judgment of similarity. When we happen to come across an object which is similar to another one that has already been experienced, such judgment as ‘this is like that’ emerges. All such judgments as ‘this book is like that one’, ‘my watch is like that of yours’, are the cases of the judgment of similarity. There are certain judgments that

18 Pramana-mimamsa, I, 2, 4.
are just reverse to the judgments of similarity. 'The buffalo is dissimilar to the cow', 'the horse is dissimilar to the ass', and the like can be mentioned as examples of this variety of judgment. This is called the judgment of dissimilarity. There is also the judgment of difference. All such judgments as 'ten is less than twenty', 'five is more than three', 'the elephant is heavier than the camel', are cases of the judgment of difference.

Now, an objection may be raised against the very notion of recognition. We do not come across any phenomenon called recognition, which is given out as an independent category of cognition, as anything different from the two cognitive acts, viz., 'recollection' indicated by the form 'that' and 'perception' indicated by the word 'this'. When both these mental processes are in fusion, we derive the notion of recognition. Thus, strictly speaking, recognition is not a separate factor of our cognition. This contention is not a sound one. Recognition is not merely a combination of recollection and perception but something more. The object of recognition is the entity that stands out as the identity in and through its precedent and subsequent states. This identity cannot be the content of recollection, since recollection cognises only what has been perceived before. As has been stated: 'Recollection cognises only what has been known before and refers to its content as 'that', whereas recognition establishes the identity of a past datum with a present one in the form 'that is this'. Therefore, the content of recognition is certainly different from the datum of recollection. Nor can this identity be the content of perception which is confined to the present state of an object only. In other words, the province of perceptual cognition is limited to what is actually present and given to the senses. 'That which is in direct contact with the senses and actually present, is directly grasped by the senses of sight and the like.' Hence, the identity of a past object and a present datum cannot lie within the jurisdiction of sensory perception. Therefore, we are justified to conclude that the province of recognition is different from that of recollection and perception. No doubt, recognition is a synthetic judgment born of perception and recollection, but it cannot be regarded as the mere combination of the two, inasmuch as it is a new state of the mind as a unitary cognition.

16 purvapararakaraikadhurinam hi dravyam pratyabhijnansya visayah—Commentary on Pramanam-minomasa, I, 2, 4.
17 purvapramitamaire hi jayate sa iti smrtih, sa evayamitiyam tu pratyabhijnatirekini—Tattva-sangraha, 453.
18 sambaddhanvarvamanam ca grhyate caksuradina—Sloka: varatti, IV, 84.
The Jaina View on Darkness

Himanshu Shekhar Acharya

The Jainas accept darkness (tamas) as one of the modes (paryāya) of pudgala.¹ Pudgala is one of the five non-soul substances (ajivadrayas) enumerated in the system.² It is found in two forms, i.e., atoms (anu) and aggregates (skandha).³ Aggregate which is equivalent to the whole of the Vaiśeṣikas is a product of the conglomeration of atoms.⁴ Atoms arise only through disintegration of aggregates.⁵

Umāsvātī in his commentary on his own work titled Tattvārthā-dhigama-sūtra notes that the four such as darkness, shade, heat and lustre out of the ten modes of pudgala are caused by the transformation of pudgala.⁶ Probably this is the reason for those being known as vikāra or paryāya in the system.⁷ Besides, while clarifying the

² ajivakah dharmaḥkarmakasapudgalah, TAS, 5:1.
  Here the word pudgala consists of two terms i.e., pud and gala, pud means 'to integrate' and gala denotes 'to disintegrate'. Pudgalas according to Jainas are subject to integration and disintegration which result in the creation of bodies. Explaining this Umasvati says—samghatabhedebhyo utpadynte, TAS, 5.26.
³ anavah skandhas ca, Ibid., 5:25.
⁴ khando paramanusamgasamghado, PS, 2:79.
⁵ bhedād anuh, Umasvati, op. cit., 5.27.
⁶ tamas' chayatapo' dyotas ca, Umasvati's Bhāsya on his TAS, p. 272. For other six modes of pudgala vide TAS, 5.24.
⁷ ete pudgalavikaraha, SS, p. 64.
  ........pudgaladavassapajyaya, BDS, gatha, 16.

For a proper understanding of the status of darkness in Jaina philosophy, we have to be clear regarding the Jaina conception of substances (dravyas) and modes (paryayas). According to Jaina philosophers each of the dravyas mentioned above possesses certain inalienable qualities and again with its qualities it must exist in some state or form. This is its mode of existence or paryaya. Due to continuous transformation this mode or paryaya is subject to change. At every moment it is destroyed and a new mode crops up. But a dravya remains eternal being free from creation and destruction.
necessity of formulating two independent sūtras for the enumeration of the modes and qualities of pudgala, he says that the qualities like colour etc. (enumerated in the sūtra 5.23) are transformed from both atom and aggregate while darkness etc. (enumerated in the sūtra 5.24) are transformed from aggregate only.8

Vijayalāvanya Sūri quotes Syādvādins saying that pudgalas are transformed into light and darkness.9 During transformation from light to darkness the luminosity of pudgalas of light are removed with their subsenceness remaining constant.10

The arguments of the scholars like Hemacandra Sūri, Vijayalāvanya Sūri, Bhavasena etc. go in favour of the positivity of darkness.11 The author of BS points out that the destruction of light transforms into darkness.12

Pujiyapāda, Nemicandra etc. hold darkness to be the factor obstructing our visual perception besides being a mode of pudgala.13

To conclude, tamas according to Jainas is a mode of pudgala and it can be considered as a substance since a mode (paryāya) is not different from a substance.14 It is worth mentioning here that tamas and chāyā are considered as two different entities in the form of two independent modes of pudgala15 while these are accepted as identical by Naiyāyikas. In the texts of Nyāya chāyā is used as a synonymn

8 Umasvati, op. cit., p. 27.
9 Interestingly, the gramarians too consider darkness to be caused by transformation of atoms. Bhartrhari states, anavaḥ sarvasaktitvāt bhedasamsargavitayah/ chayatapatamah-sabdabhavena parimātinah, VP, 1.110,
diparupena parinatanam bhasvarapudgalanam tamorupena parinamad bhasvara- parinamatyagapi dravyataparityagat tamaso dravyarupatyaiva syadvadibhir abhyupagamad ety asayah, STSVS, p. 121, 1.24-26.
10 Vide SR, p. 14; Vijayalavany Suri, op. cit., VTP, p. 252, 1. 9-10.
11 dipadivinasasyapti tanisradirupataya parinamat, BS, 1.3.32.
for \textit{tamas} or \textit{ālokābhāva}. According to Jainas \textit{chāyā} is the form of an object reflected on another substance.\textsuperscript{18} It is divided into two types such as one in the form of an envelope of light and other is in the form of image (\textit{pratibimba}).\textsuperscript{17} \textit{Tamas} is considered as opposed to light by both Jainas\textsuperscript{18} and Naiyāyikas. It may also be observed that the second variety of \textit{chāyā}, \textit{i.e.}, envelope of light resembles by its nature of enveloping the \textit{tamas} of Vaiśeṣikas and Saṁkhyaśas.\textsuperscript{19}

\textsuperscript{16} \textit{Ibid.}, Bhasya (Hindi Tr.), there on, p. 272.

\textsuperscript{17} \textit{Ibid.}, cf. sa ca dvividha varnadivikaraparinata prativimśamatravatmika ceti, Pujyapada, op. cit., p. 64; also Bhasya on BDS. p. 47.

\textsuperscript{18} Pujyapada, op. cit., p. 64.

\textsuperscript{19} \textit{.........guruvaranakam eva tamah, Sk, Ka. 13}. 

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Abbreviations and Bibliography


BS: *Bhagavatisūtra* with Abhayadevasūri’s com., ed. by N. V. Vaidya, Vijayadeva Sūri Samgha Series : 9, Bombay.


SK: *Sāṁkhyakārikā* of Iśvarakṛṣṇa with commentary *Sārabodhini* of Sivanarayan Shastri with *Sāṁkhyatattvakaumudi* of Vācaspati Mishra, Nirmayasagar, Bombay, 1940.


SS: *Sarvārthasiddhi* of Pūjayāda, ed. by C. S. Mallinathan, Jaipur, 1951.

STSVS: *Syādvādatikā* of Vijayalāvanā Sūri, a com. on *Śāstravārttāsamuccayaḥ* of Haribhadraśūri, ed. by Pannyāsaśrī Suśilavijayaganiḥ, Sri Vijayalāvanā Śuriśvar Jnanamandir, Botad, Saurastra, 1953.

TAS: *Tattvārthādhiḥgamasūtra* of Umasvāti with his own commentary, ed. by Khubchand S. Shastri, Bombay, 1932.


Gleanings

Treasure Trove of Jaina Art and Architecture

Bibhuti Mishra

Orissa has been a cauldron for brewing of various religious faiths in different periods of its chequered history. Jainism, that thrilled here from very early times, reached a stage of efflorescence in the first century B. C. during the reign of king Khâravela, perhaps the mightiest king in Orissa’s history. Today though Orissa abounds in relics of prime Jaina centres, the twin hills of Khanḍagiri and Udaygiri, honey-combed with rock-cut caves, occupy the pride of place. Writes Debala Mitra, “Among the Jaina centres of Orissa, Udaygiri and Khanḍagiri occupy, the supreme position in the fields of history, cave architecture, art and iconography.”

Just about seven kilometres to the west of Bhubaneswar rise Khanḍagiri and Udaygiri, the twin hills of tranquility. Known as Kumāra Parvata and Kumārī Parvata in ancient times the hills were an important seat of Jaina religion and culture and the rock-cut caves here appear to have served as the holy apartment houses for the wandering Jaina monks.

It appears that king Khâravela, a devout Jaina himself, has declared Jainism as the sate religion. It is also believed that Mahāvīra, the last of the Tīrthaṅkaras, had visited Udaygiri along with a group of his disciples earlier. Even after the fall of Khâravela’s Maha-Meghavāhana dynasty Jainism continued to flourish as a popular faith for many centuries, though no other royal dynasty seems to have extended patronage to it.

Khâravela and his successors are believed to have excavated more than 110 caves at the twin hills for the Jaina ascetics who seem to have looked upon it as an ideal monastic retreat because of its seclusion. The rocks being soft and brittle many of the caves have fallen prey to the assaults of nature. Of the existing 33 important caves Khanḍagiri has 15 while Udaygiri has 18. These caves have been excavated at different heights and spots over a period of 300-400 years. “...even if the occupation was not as long as at Ajantā, where we find a 1000 years of artistic activity, Khanḍagiri and Udaygiri must have taken some 350 years to create. There is evidence of Jaina occupation from the 2nd century B. C. into the 11th century A. D. perhaps with a gap of a few hundred years between the 2nd century A. D. and the 8th.”—says the noted historian Charles Fabri.
The Double-storeyed Ranigumpa

Khāravela’s chief queen was reputed to be a patron of arts and is believed to be responsible for the impressive sculptural decoration of the caves. These caves are important in many ways and they constitute an archaeological, historical and cultural treasure trove. Remarks Fabri, “With the possible exception of the much later Jaina caves at Ellorā, the caves of Udaygiri and Khāṇḍagiri hills must be counted as the finest rock-cut works the Jaina community has ever produced. They are not only fascinating as a continuous document for the development of archaic art they also embrace some of the most admirable sculptures of the period produced anywhere in India by any community and bear, in many senses, comparison with the entire development of early Indian art at Bharhut, Sāñci and Amarāvatī especially the last.”

The caves follow an interesting pattern of construction. They consist of one or more small cells by a pillared verandāh, in which shelves have been carved.

The other famous cave on Udaygiri is Hāthigumpha (Elephant cave) but its fame mainly rests on the 13 years lithic record of Khāravela’s reign that is engraved here, architecturally it is insignificant. This inscription gives us an idea about the contemporary lifestyle, art, culture, religion, welfare measures undertaken by the king, his military
exploits and his passion for music and dance. It constitutes one of the most ancient and magnificent specimens of Pali records found in India.

Khaṇḍagiri, about 4 metres higher than Udaygiri, also boasts of a number of important caves like Navamuni, Barabhuji and the two Totā gumphā (Parrot cave), the last named taking their name from the figures of parrots carved on the arches of their doorways. The Totā caves, like the Rāni gumphā, have excellent relievo carvings on their facades. The hill of Khaṇḍagiri is crowned by a pink Jaina temple believed to be of the 18th century although the main image in marble was installed only about 50 years back. The temple of course, has no architectural merit and the terrace near it, with a number of monolithic miniature shrines, is known as ‘Deva Sabhā’ or the assembly of gods.

Though tourists throng this little world of bliss all the year round the largest assemblage occurs during a week-long festival beginning on the same day as the celebrated Kumba Melā. An eternal fire is kept burning by (Hindu) sādhus and a dip in a small pool of water known as Gupta-Gāṅgā is considered sacred as it is supposed to have underground link with the holy Ganges.

from The Hindu, October 27, 1991

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